

ART. XI.—*Aboriginal Rock Paintings and Carvings in
New South Wales.*

(With Plates 8 and 9.)

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(Communicated by E. F. J. Love, M.A.)

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For some time I have been studying the rock paintings and carvings made by the aborigines of New South Wales; and last year I prepared a short paper on the subject, and read it before the Royal Society of New South Wales, of which I am a member. My paper appears in the journal of that Society for 1893, Vol. XXVII., pp. 353-358, with three plates. The paper was read in October last, and was fully reported in the newspapers, by which means a great deal of attention was drawn to rock paintings and carvings, and many persons who had never before given any consideration to the subject were thereby induced to collect information, and make drawings of paintings and carvings visited by them, which have been found valuable to our Society here.

It has, therefore, occurred to me that if the subject were brought before the members of your Society, and publicity given to it, it may have the same effect in your colony. With this object in view I have prepared some drawings of aboriginal paintings in caves or rock shelters, and also a few drawings of native carvings on rocks. It is much to be regretted that this subject has received so little attention from early colonists, who could then have easily obtained authentic information in regard to it. These drawings, though primitive enough in design, and rude in execution, yet are highly interesting to the archaeologist and ethnologist.

Most, if not all, of the animals painted or carved upon rocks may have been intended to represent the *totems* of the different divisions of the classes forming the community. It is well known that the Australian tribes were divided into classes, which were

again divided into groups bearing the names of animals, as kangaroo, opossum, iguana, emu, black snake, codfish, etc. The figures of animals and other objects, as well as groups of hands, may also have had some symbolical meaning in connection with the myths and superstitions of the Australian aborigines, or were drawn with the object of conveying some kind of knowledge. These points require further investigation before any conclusion of a definite character can be arrived at.

I will first describe the rock paintings, and the method of producing them, and will then deal in a similar manner with the rock carvings.

ROCK PAINTINGS.

Many of the cave paintings of New South Wales consist of representations of the human hand, and these are done in two different ways—one of which has been called the *stencil* method, and the other the *impression* method. The former is the most generally adopted for hand pictures, and is likewise used in many instances in representing implements of the chase.

In *stencilling* figures of the human hand or other objects on the walls and roofs of caves or rock shelters, a smooth surface was selected and slightly wetted or damped with water. The palm of the hand was then placed firmly on the surface of the rock, with the fingers and thumb spread out, and the required colour squirted or blown over it out of the mouth. Probably one native would hold his hand on the rock, and another would apply the colour; but it was quite possible for one operator to do both. Sometimes the part of the hand which was laid on the rock was slightly greased with animal fat to make it fit closely against the stone, and thus prevent the colouring matter getting under it. For the white colours they used pipe-clay, and for the red, red oxide of iron, commonly known as red ochre. I got this information from Mr. John Medhurst, who is now an old man. About the year 1843 or 1844 he was living on Wollombi Creek with his father, and saw the blacks stencilling their hands on the wall of a rock shelter. I asked him if the coloured clay was wetted before being put into the mouth, but he said it was not,—the dampness of the rock makes it adhere, and firmly attach itself to the stone, where it appears to have the durability of an

ordinary pigment. On removing the hand, the space it occupied has the natural colour of the rock, whilst around its margin is smeared with the colour used by the operator. If the object to be drawn be a boomerang, a tomahawk, a waddy, etc., the same course is followed, if this method of producing it be adopted. All the objects shown in Figs. 3 and 4 are drawn in this style, as well as some of those appearing in Figs. 2, 5 and 6, Plate 8.

In the *impression* method before mentioned, the colour to be used was mixed with water, or with bird or fish oil, in a hollow piece of bark, or in a stone with a depression in it, into which the hand was dipped, and then pressed firmly against the surface of the rock, when the impression of the hand was left very clearly. In Fig. 2, the rows of twenty-seven and thirteen hands are done in this way, the remaining seven being stencilled. I have never seen or heard of any figures except the hand having been executed in this method. Mr. W. E. Armit, a writer in *Curr's Australian Race*, Vol. II., p. 301, says—"I have often myself seen the blacks on the Leichhardt River, Queensland, imprint their hands, stained with red ochre, on rocks and trees, and I cannot accept such marks as a proof of antiquity."

In the districts visited by me in collecting information on this subject, I have found impressed hands in comparatively few caves, the stencil method being that generally adopted. Perhaps the work was more easily done in the latter style—there being no necessity for preparing and mixing the colour; or, it may be that impressed hands had some particular meaning.

Native pictures of men, animals, and other objects, to which neither of the preceding methods would be applicable, are drawn in *outline* in various colours. In these cases the colours used are mixed with bird or fish oil, or the fat of some animal; pipe-clay and red ochre being used for white and red, respectively; and where black was required, it was made from ground charcoal, or soot, similarly mixed with grease. Mixing the colours with an oily or fatty substance caused them to penetrate the surface of the rock, and become very durable. In some cases the figures were merely outlined, as in Fig. 6, in others as in Fig. 1, they were shown in solid colour all over; whilst in others the space within the margin of the outlines was shaded by strokes of

the same, or a different colour. See Plate XIX, *Jour. Roy. Soc. N.S.W.*, Vol. XXVII.

I have visited between fifty and sixty rock shelters containing native drawings, and only in a few of them have I found yellow colour employed, and then only for some small figures. The reason for this is that yellow clays are not plentiful. Blue colour is still scarcer, and I have only observed its use in one cave.

Vegetable colours were also known to the aborigines. E. Stephens says they painted red bands on their shields by means of the juice of a small tuber, which grew in abundance in the bush.—*Jour. Roy. Soc. N.S.W.*, XXIII., p. 487. The apple tree, and also the grass tree, of Australia, yield a red gum or resin, which has the property of staining anything a red colour.

ROCK CARVINGS.

Whilst I was engaged in visiting a group of native carvings on a tributary of Broken Bay, I came upon some which had been partially carried out and then abandoned, which disclosed to me the method the native artist employed in producing the work. A number of holes were first made close together along the outline of the figure to be drawn, and these were afterwards connected by cutting out the intervening spaces, thus making a continuous groove. It is probable that the object was first outlined by drawing a piece of coloured stone or hard pebble along the line to be cut out. Judging by the punctured indentations made in the rock in cutting out the lines of these figures, I conclude that the natives used a hard pebble ground to a point, and used as a chisel. As soon as the outline of the figure was chiselled out to the required depth, I think the remainder of the work was done with a stone tomahawk. I am led to this conclusion because the sides of the groove are cut more evenly than could have been done with such an instrument as the holes were punctured with; and there is no doubt the work could thus be done with greater expedition. From the smoothness of the edges of these grooves in a few of the best executed figures, I am inclined to believe that, after the chopping out was finished, the edges were ground down by rubbing a stone along them. In

support of these conclusions I may state that close to the figure shown in Plate IX., Fig. 7, I found a sandstone rock which had been used by the aborigines for grinding their stone weapons. I observed places hollowed out by sharpening tomahawks, and near them were much narrower hollows in which it was evident some pointed instrument had been ground. I saw the same thing on a rock close by where the figure shown in Fig. 8 is depicted. The carvings of men and other objects are generally found on horizontal surfaces of sandstone rocks, which are numerous for many miles around Sydney; but are sometimes seen on the walls of rocks occupying a perpendicular position.

As regards the age of these drawings, some wild and fanciful hypotheses have been propounded by some writers, but from the facts set forth in this paper it must be conceded that the practice of painting rocks was in vogue among the aborigines at the time the white people first settled in New South Wales.

With respect to the rock carvings, so far as I am aware at present, they have not been observed by any European in course of production, but, nevertheless, I am not inclined to attach any great antiquity to them. As far as I have been able to learn, these carvings have not been observed in any other part of New South Wales, except within a radius of about fifty miles from Sydney. This point is not, however, definitely settled. I am making enquiries through correspondents in different parts of the colony, with a view of ascertaining if the practice has been observed elsewhere.

Mr. Ernest Favenc, who has travelled a great deal in Western Australia, informs me that, in the Murchison District of that colony, he found gigantic representations of a human foot, and and other marks, scratched upon granite rocks by the aborigines. These scratchings were not deep, owing to the extreme hardness of the stone, and appeared to have been worn out by repeated rubbing, probably with a very hard pebble, along the outlines drawn on the rock. All the figures of feet seen by Mr. Favenc had six toes.

Mr. W. Y. L. Brown, Government Geologist, Adelaide, states that he has seen at Paratoo and Oulnina, South Australia, representations of the feet of kangaroos delineated in outline on the surface of the rocks by some sharp instrument; and at

Blanchewater, also in South Australia, he saw similar outlines of human feet, in addition to those of the kangaroo.

Mr. Arthur J. Giles, in 1873, discovered at the junction of Sullivan's Creek with the Finke River, South Australia, carvings cut from a quarter to half an inch deep into the face of a cliff of hard metamorphic slate. The carvings consisted of perpendicular grooves, about an inch and a half wide, besides other minor devices.

Mr. Henry Tryon describes, what he calls, some "rock engravings" on Pigeon Creek, on the bridle path from Tenthill to Pilton, Queensland. In an outcrop of sandstone there is a cave or rock-shelter, on the walls of which figures are cut, in some cases to the depth of an inch; whilst some are merely scored on the rock.—*Proc. Roy. Soc. Q.*, Vol. I., pp. 45-52, plates xi. to xiii.

It will thus be seen that carvings of a rude and elementary character have been observed in Western Australia, South Australia and Queensland, whilst in the district around Sydney, New South Wales, they are better executed, and are on a more extensive scale. This would seem to indicate that the natives of the eastern coast had perhaps been influenced by a higher race, such as the Malay or a kindred people.

If any of the members of your Society, who hear this paper read, or who may see the report of it in your Journal, know of any rock paintings or rock carvings in Victoria, or elsewhere, I would ask them, in the interests of science, to collect all the facts they can, and either bring the matter before your Society, or communicate with me.

DESCRIPTIONS.

I will now proceed with the descriptions of the figures shown in Plates VIII. and IX., annexed to this paper:—

Plate VIII., Fig. 1.—The cave or rock-shelter containing these drawings is situated in an escarpment of Hawkesbury sandstone, about 5 chains north from portion No. 33, of 40 acres, in the Parish of Wareng, County of Hunter. The length of the cave is 16 feet; height, 6 feet 6 inches; and the depth from the entrance to the back wall, 11 feet 6 inches. The front of the shelter faces S. 20° W.

The paintings, which are all drawn in solid black, consist of two human figures, the tallest one measuring 2 feet 3 inches from the feet to the hands; the smaller one measuring 1 foot 9 inches, and having appendages on the ears or sides of the head resembling those seen in Fig. 7. The other figures are a kangaroo jumping; a dog; two birds; two figures, which appear to be intended for eels; a boomerang; what appears to be designed to indicate the track of an emu; and near the tail of the kangaroo is a figure which appears to be intended for a bird, or flying squirrel, on the wing.

Plate VIII., Fig. 2.—This shelter is 28 feet long, 18 feet high, 11 feet from front to back, and faces north-east. It is on the end of a rocky point reaching into a sharp bend in Cox's Creek, about 2 chains from the eastern boundary of Portion No. 65, of 40 acres, in the Parish of Coolcalwin, County of Phillip. All the drawings are in red colour.

The total number of hands delineated in this shelter is 96, besides other objects, but I have only shown 40 impressed hands and 7 stencilled ones; of the former there are two, and of the latter four, left hands. There are two waddies represented; one of which, four feet long, being stencilled; and the other, 3 feet 7 inches long, drawn. A circular figure, 3 feet by 2 feet 9 inches, with a line leading from it to the stencilled waddy, completes the paintings shown on this Fig.

Plate VIII., Fig. 3.—This cave or rock shelter is situated in an escarpment of Hawkesbury sandstone within Portion No. 81, of 108 acres, in the Parish of Bulga, County of Hunter, and faces N. 20° W. Its length is 54 feet, depth from the front inwards 11 feet, and its height varies from 6 feet 6 inches to 4 feet 6 inches, the floor being irregular.

This Fig. shows seven representations of waddies, two tomahawks, two boomerangs, eight hands, and a figure which appears to be intended for the head of a tomahawk without the handle. Two out of the eight are right hands. All the figures are stencilled in white on the natural surface of the sandstone. This cave contains twenty-six hands altogether, besides other objects, but I have given the most interesting group in this Fig.

Plate VIII., Fig. 4.—This small cave is in a sandstone rock facing N. 25° E., a short distance from the southern shore of Red Hand Bay, a tributary of Middle Harbour, near Sydney.

Its length is 6 feet, depth inwards 3 feet 9 inches, and height 3 feet 4 inches.

The paintings consist of six right hands, two of them being children's; three left hands; and three right feet, two of which are those of children. All these figures are done in white stencilling. It may be stated that representations of feet are uncommon, and are only met with occasionally.

Plate VIII., Fig. 5.—This large rock shelter is situated in an escarpment of sandstone rock, about three-quarters of a mile southerly from Portion No. 4, of 40 acres, in the Parish of Wilpinjong, County of Phillip. Its length is 79 feet, 25 feet deep from the front inwards, 6 feet 6 inches high where the roof meets the back wall, and increases in height outwards towards the front. The cave faces the north-east.

The drawings in this large cave are very numerous and comprise various objects, but the Fig. shows one of the most interesting groups, which is on the roof of the cave. On the left are an iguana and a snake, each about 3 feet 3 inches long with their heads in opposite directions. Above these are two drawings which appear to have been intended to represent the sun, one having eighteen rays and the other thirteen. The larger is eighteen inches in diameter, and the smaller one foot. On the right hand side of the Fig. is a circular object, six inches in diameter, which may have been drawn to indicate the moon. On the right of this figure are three crosses, which suggest the supposition that they were intended for stars. "The Bushmen of the Kalahari Desert in South Africa decorate the walls of their dwellings with the representations of quadrupeds, tortoises, lizards, snakes, fights, hunts, and the different heavenly bodies. The drawings made inside caves are chiefly upon sandstone in ochres of various colours."—*Anth. Jour.*,* X., 460. Extending from the circular object towards the snake are fifteen tracks in red, of a bird's foot, to another small cross. At the commencement of these tracks, and above them, are three similar tracks drawn in white colour, as if to distinguish them from the others. A short distance below all the foregoing figures are fourteen

* Throughout this paper I have used this contraction for the "Journal of the Anthropological Institute of Great Britain and Ireland."

stencilled hands, the right and left being equally represented. Four of these are the hands of children, and two show the hand in the shut position, which is very uncommon. All the figures shown on this Fig. are drawn in red colour, except the three tracks of a bird above referred to.

Plate VIII., Fig. 6.—This cave or rock shelter is 44 feet long, 23 feet deep inwards from the front, and varies from 5 feet to 8 feet high, owing to inequalities of the roof; and faces S.50° E. It is about 8 chains westerly from the western boundary of Portion No. 42, of 120 acres, in the Parish of Tollagong, County of Hunter. It occupies the base of a mural precipice, having been worn out by fluvial action and atmospheric influences. The roof is begrimed with the smoke of numerous fires, and the shelter appears to have been used as a camping place by the aborigines for many generations.

The drawings in this cave are numerous, and of great interest, but the Fig. shows only one of the groups. The first object on the left of this Fig. appears to be intended for a native bear; then follow the figures of four iguanas, the largest of them being 3 feet 6 inches long; and lastly three stencilled representations of the left hand. All these drawings are in white.

Another group of drawings in this cave comprises two black-fellows and their gins, there being an interval of about 5 feet between each couple. The male figures are considerably the larger in each instance. This group has been included in a paper which I am preparing to read before the Royal Society of New South Wales, on an early date.

Plate IX., Fig. 7.—This gigantic figure of a man is carved on a flat rock of Hawkesbury sandstone on the top of a high range, overlooking Cowan Creek, a tributary of the Hawkesbury River, and is about a chain and three-quarters from Tabor Trigonometrical Station. The height from the feet to the top of the head is 9 feet 8 inches, and the width across the body 3 feet 9 inches. There is a forehead band in which some ornaments are stuck, or they are attached to the ears. “In some tribes feathers of the owl and the emu were fastened to the forehead and ears.”—*Anth. Jour.*, XX., p. 85. In the right hand is a club, 2 feet 6 inches long, with another, 2 feet long, lying close by; in the left hand is a shield, 3 feet 8 inches long, and 1 foot 8 inches across the

middle. The eyes, nose and mouth are shown—the latter rather to one side. In the belt, around the waist, some object appears to be carried, resembling the end of a boomerang, although the part below the belt is not shown. It is well known that boomerangs were sometimes so carried.—*Aborigines of Victoria*, I., p. 132 and p. 277. One of the feet has six toes, and the other only four. Within the outline of the man is a subordinate carving which I am unable to identify. This figure appears to have been designed to represent an aboriginal warrior, with his clubs, shield, and boomerang, having his head decorated in the usual manner. After the ceremony of the *Bora* the young men were “invested with the belt of manhood . . . the forehead band . . . and the full male dress.”—*Anth. Jour.*, XIV., p. 311. In Collins’ *Account of the English Colony of N.S. Wales*, pp. 365-374, he states that at the conclusion of a *Bora*, which he witnessed, each young man had “a girdle tied round his waist, in which was stuck a wooden sword; a ligature was put round his head, in which was placed slips of grass-tree, which had a curious effect.” In Henderson’s *Observations on the Colonies of N.S.W. and V.D.L.*, pp. 145-148, it is said that after a young man had passed through the ceremonies of the *Bora*, “he was permitted to wear a girdle, and to carry the spear and other war arms, like men.”

My comparison of the dress of this chief to the dress worn by the blacks who have been initiated is merely to show the sort of dress worn by the men on ceremonial occasions. I do not mean that this figure represents a man who has just been initiated,—or that it necessarily has anything to do with the *Bora*.

All the lines on this Fig. are cut into the rock in the manner described at page 146 of this Paper, and are about half an inch deep, and an inch and a quarter wide, and are well finished.

Plate IX., Fig 8.—This group of carvings is on a flat sandstone rock on the western side of the track from Pymble to Cowan Creek, a tributary of the Hawkesbury River, about half a mile southerly from Bobbin Trigonometrical Station.

The carving represents a man and woman in the attitude assumed by the natives in dancing a corroboree. The eyes and mouth are delineated, but the nose is missing in both. Each has the belt round the waist, and the male figure has a band around the arms near the shoulder. See *Anth. Jour.*, XIV., p. 311. The

male figure is very much the largest, and this disparity in the sizes of men and women is found in all the paintings, as well as carvings, which have come under my notice. Seventeen ray-like lines rise from the head of the man—and eight from the head of the woman—which may either be intended for hair, or ornaments stuck in it. To the left of these figures is a carving evidently intended to represent a native bag, but it is drawn out of proportion to the human figures. The remainder of the group consists of four large rudely carved representations of feet.

Plate IX., Fig. 9.—This Fig. shows two representations of figures of iguanas or crocodiles. One is carved on a flat rock on Portion No. 1140, of 40 acres, in the Parish of Manly Cove, County of Cumberland. It is 6 feet 7 inches long, and $9\frac{1}{2}$ inches across the widest part of the body; the legs have no claws upon them, and the head is bent as if the animal were looking about. Round the body are three bands similar to those found on the bodies of men and women, which would lead us to suppose that this animal was revered by the natives or their forefathers, and would perhaps suggest a Sumatran origin of the tribes who executed these drawings. These bands may have been intended to indicate the stripes seen on the bodies of iguanas. The other is carved on a flat sandstone rock not far from the group shown in Fig. 8, and is 7 feet 2 inches long, and $13\frac{1}{2}$ inches across the body. An eye is shown, and the claws are not forgotten.

Plate IX., Fig. 10.—This carving is situated on Portion No. 1139, of $24\frac{1}{2}$ acres, Parish of Manly Cove, County of Cumberland. The larger figure of this group does not resemble any known animal, and appears to represent some monster of the native artist's fancy. A human figure appears on the body of this animal which is, in my opinion, a separate picture drawn there before or after the other one, owing to the suitability of the surface; the same may be said of the object below the left foot of the human figure. It is not uncommon to find small carvings within the outlines of larger figures in this way.

Plate IX., Fig. 11.—This Fig., which is on the same rocks as Fig. 10, shows the outline of a young female, 3 feet 7 inches

high. The drawings of full-grown women always have the teats delineated, whether in paintings or carvings.

Plate IX., Fig. 12 is on the same rock as Fig. 10 and 11, and, I think there can be no doubt that it represents the native dog. It is three feet six inches long, and stands about 1 foot 8 inches high.

Plate IX., Fig. 13 is an average specimen of the kangaroos carved on rocks, both as regards size and style of work. This figure is on a large flat rock sloping slightly northerly, near the southern boundary of Portion No. 717, Parish of Manly Cove, County of Cumberland.

Plate IX., Fig. 14.—This group is on a flat rock about twenty-eight yards south-westerly from Fig. 8. It includes an emu about seven feet nine inches from the point of its bill to the end of its tail, and about five feet three inches high. Only one leg is drawn, and the foot is a straight continuation of the leg, a mode of drawing I have before found in native figures of emus. There are two human figures, with their heads in contrary directions; they both have belts round the waist and bands round their ankles. The latter are unusual, and have not been seen by me in other carvings. Sir George Grey, in his *Two Expeditions in N.W. and W. Australia*, II., p. 250, says that strings made of the fur of the opossum were tied like bracelets round the wrists and ankles. The feet of the smaller figure are turned inwards, which is the only case where I have observed this—the toes usually pointing outwards, as in the other figures shown on the Plate; a representation of hair is also shown on the head, as in Fig. 8. The larger figure has what appears to be intended for a spear or club in his hand, only a small part of the weapon being shown. It will be observed that the line which forms the head of the larger human figure, also serves to mark out the tail of the emu. There is an oval-shaped hollow in the rock (see Fig.) which was, I think, naturally there, in which water lies during the winter, and after rain in the summer, so that if the lines of the figures were originally continued through this hollow, they have long since wasted away. I have shown by dotted lines where it is probable grooves formerly existed.

Plate IX., Fig. 15.—This carving of a gigantic fish is found upon a large flat sandstone rock, on Portion, No. 83, of 320 acres,

in the Parish of Narrabeen, County of Cumberland. It is 42 feet 6 inches long, and upwards of 12 feet across the widest part of the body, not including the fins. The mouth is open, the upper jaw being 2 feet 7 inches long, and the lower 2 feet. Both eyes are shown on the same side of the head—a common practice among the blacks when drawing representations of fish. This fish has a pectoral, a ventral, and two dorsal fins. Sir Charles Nicholson describes a carving of a large fish at Middle Head, Port Jackson, which was “upwards of 30 feet long.”—*Anth. Jour.*, IX., p. 31. In the *Records of the Geological Survey of N.S.W.*, Vol. II., p. 178, Mr. Etheridge describes a large fish 31 feet 9 inches long, carved on a flat rock, near Manly, not far from Sydney. The carving which I have shown in Fig. 15, is, therefore, 10 feet 9 inches longer than any drawing of a fish hitherto recorded.

It is not improbable that this large fish was intended for the porpoise, which was venerated all along the eastern coast from Gippsland to Newcastle. It was a common practice with the aborigines to draw on a large scale any animal they wished to honour. On one of their *Bora* grounds I found a horizontal figure of Baiamai, 20 feet long, formed of raised earth on the surface of the ground.

GENERAL.

All the figures shown on the plates are drawn to scale, and are accurately reproduced from measurements taken by me with a tape measure in every instance; the directions which the shelters face were taken with a pocket compass. The position of each painting and carving on the Government maps is also given, so that they can be found by anyone wishing to see them.

In the newspaper report of the expedition fitted out by Mr. W. A. Horn, for the scientific exploration of the McDonnell Ranges in Central Australia, it has amongst its objects—“the reproduction by photography of aboriginal paintings in caves and on rocks.”

Rock paintings by the aborigines have been observed from the time of the earliest explorers, and are universally distributed over Australia, having been noticed in all the colonies at places far apart, but there has, hitherto, been very little attention paid to them. These paintings have frequently been seen in different

parts of Western Australia, South Australia, Queensland, and New South Wales, but are not well known in Victoria. Mr. Curr, in his work on *The Australian Race*, vol. i., p. 96, states "In the Victorian Valley, Victoria, there is, I have often heard, a cavern, the roof of which is covered with old aboriginal paintings. The roof is said to be several feet from the ground, and out of reach." Caves whose painted roofs are at present out of reach are not uncommon, and have been met with by me,—the reason of this is that the floors have been wasted away by the action of the weather.

From enquiries I have myself made, I learn that there are caves containing aboriginal *paintings* on the western side of the Victoria Range, County of Dundas; and also on the north-eastern side of the Grampians, County of Borung. The railway runs within easy distances of both these localities, so that any gentlemen capable of copying these cave paintings could easily visit the districts in which they are to be found. I have, no doubt, that upon arriving in that part of the country, numbers of similar caves would be heard of by making enquiries from old residents. I hope someone will take sufficient interest in this matter to go into the districts indicated, and that his visit will result in the preparation of a paper on the subject to be read before your Society. Anyone going into that part of the country ought also to enquire if any aboriginal *carvings*, similar in character to those described in this paper, have ever been observed upon the surfaces of sandstone rocks. As far as I have been able to learn, none of these rock carvings have hitherto been observed in any part of Victoria; but I can see no reason why they should not be found there, and ought, therefore, to be searched for. Localities abounding in large flat masses of sandstone rocks, with smooth surfaces, are the likeliest places to find these carvings.

Enquiries ought to be made in different parts of Victoria, besides those I have mentioned, in the hope of hearing of other cave paintings.

I have contributed this paper on the Rock Paintings and Carvings of New South Wales, in the hope of adding to the scanty literature of a subject which is one of those having very great interest to the anthropologist, as well as to the historical and classical student.